

# The American Organist



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AUGUST, 1954

Vol. 37, No. 8 - 30¢ a copy, \$3.00 a year

This issue on the press Aug. 18, 1954

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## REPERTOIRE AND REVIEWS

### Organ Music

Frederick M. Breydert—*Fantasia*, md, 10p, St. Mary's Press \$1.25, the first publication up for review by the new publishing venture of Edward Linzel & Ernest White under the name of Saint Mary's Press, 145 West 46th St., New York 36, N.Y. Here's a concert-style toccata for the serious player, in church or concert; it's not readable at sight, nor either classic or melodic in appeal, but it is definitely contrapuntal—as all music must be if composition is to get anywhere and be seriously considered. Harmony is stagnation, counterpoint is life. There are incidental dissonances, lots of them, but they arise from the contrapuntal line, not the crazy notion of some composer to write something ugly just to be original. It's reproduced by the quasi-photograph process and not by engraving, so is a bit hard to read; however you might just as well get accustomed to that, for Messrs. Linzel & White are likely to go on with this and produce a lot of things too good to be ignored now or in the years just ahead. Nothing can be found in any available reference work about Mr. Breydert but he is presumably an American and quite likely a member of the White Empire.

Robert Elmore—*Rhumba*, D, 9p, d, St. Mary's Press \$1.25, a concert piece to reward the customers for coming to your otherwise deadly dull recital, but this time you'll earn your money because it will be tough to learn the notes and tougher to climb down out of your loftiness and get back to earth for a change. To our warped way of thinking, such music has no place even in a recital if it's in a church where complete decorum prevails at all other times, but if the church is one in which cantatas, oratorios, and other music entertainments are presented, then this bit of fun is just as proper as any other completely clean entertainment can be. You

have two guarantees of quality here; first, Mr. Elmore wrote it; second, Messrs. Linzel & White approved it for publication.

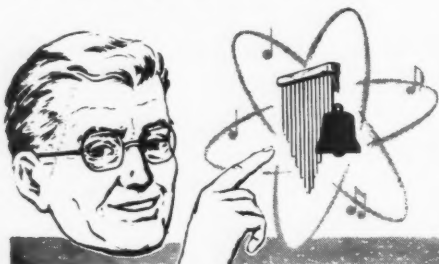
Joseph Jongen—*Marche de Fete*, G, 7p, md, Grand Orgue \$1.00, a delightful bit of enjoyable music for any festival service, good for prelude or postlude; good for an informal church recital. Melodious, rhythmic, entertaining without attempts to be profound.

Pierre Kunc—*Invocation*, Af, 3p, e, Grand Orgue 80c, a good prelude or postlude for any quiet service, meditative and restful; doesn't have too much to say but is saying something none the less in its own mild manner.

Ch. Lenepveu—*Sabbath Prayer*, Ef, 5p, e, Grand Orgue 80c, good for prelude or postlude to a quiet service, music of honest values and enough movement to keep it alive, yet without dominating the scene. Organists wanting their congregations to profit by a better type of music will find this suitable; unpretentious but good.

Marcel Paponaud—*Final—Toccata*, D, 9p, d, Grand Orgue \$1.00, for recital use, a theme in the Pedal against fast-moving pairs of repeated chords between the two hands; nothing much to say but entertainment for the customers none the less. Very likely most audiences tire of so much profundity in organ recitals and welcome relief in a bit of nonsense like this. You'll have to work, but you ought to anyway for your own good.

Wallingford Riegger—*Canon & Fugue*, Gm, 5p, me, Flammner 75c, an interesting piece of music with something to say and the ability to put it effectively into notes; if you like music and understand the joy of a bit of dramatic smashing now & then, and know that registration should be something beautiful in itself, not merely different-sounding, you can have a lot of fun with this piece. We should not let ideas of economy force us into cheapness in our world of music; instead of being compelled to turn back to the beginning again to complete the piece, the thing should have been en-



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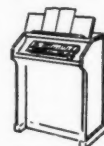
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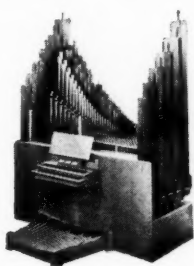
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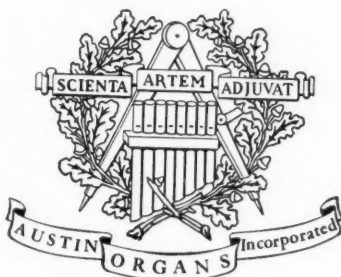
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graved the whole way through exactly as it is supposed to be played. It's good enough to merit the extra money involved.

#### TRANSCRIPTIONS

Bossi-ar.Bedell—Sortie, Df, 4p, me, Grand Orgue 80c, which some organists may find interesting for church use, especially if they avoid the ff opening and make the thing more palatable for laymen; probably nothing can more annoy a layman than to have the organist jam on full-organ at the start and roar the whole way through. Loudness never did have charm and never will.

Christiansen-ar.Cassler—Organ Composition, Vol.1, 14 pieces, 52p. Augsburg \$2.00, from Christiansen's choral works. Mr. Cassler suggests the organist have his choir sing the anthem on which the organ arrangement is based when using it as a prelude, which would seem to be a good idea. An index in the back lists the titles, the composer or source of the original music, and gives the text and author of the anthems into which the original music was turned.

Howard-ar.Matthews—Meditation, G, 3p, e, Elkan-Vogel 75c, with Hammond trigger-settings inoffensively added, a simple and appealing melody piece for the humble church organist and average congregation.

Rowley-ar.Rowley—Boyhood of Christ: Three Scenes, 9p, me, Novello-Gray, price not given. Titles are Mary's Song, Jesus Playmate, the Little Prayers, and since everybody likes to be fooled, especially in church, these may help appease the customers and thereby serve the organ profession well enough; though it does seem that in this enlightened age an adult organist should have higher ideals. After all, nobody could be so dumb as not to realize at once you could give these movements titles off the summer vacation period or out of your disappointments when your favorite ball team has lost, and nobody would know the difference. In their favor is the lone fact that these good old Britishers do know how to write music.

## Some Anthems Reviewed

By WILLIAM A. GOLDSWORTHY

*Who picks & chooses from accumulated materials*

A3—Cesar Franck—"Ave Maria," G, E, 2p, Grand Orgue 18c. Dr. Bedell has reprinted this well-known 3-part "Ave," and has arranged well an English text. No need to describe it. If you have a choir, get it; if not, feel sorry for yourself.

\*A—Handl-ar.Cozens—"At the Name of Jesus," Ef, 4p, m, Concordia 18c. Mr. Cozens has taken a work of 'Jacob Gallus', adapted a strong text to it, and made a vigorous short anthem fitting for any place in the service. It is unac-

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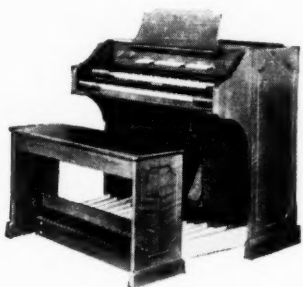
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accompanied, and moves with fine freedom of parts, yet with dignity. A worthwhile number.

A—E. Lang—"Meditation from Psalm 119," Ef, 5p, m, J. Fischer & Bro. 20c, a quiet beginning, like a hymn-anthem, which grows as it moves. The second part is a humming repeat terminating as a medium-voice solo. This is followed by a ff section which fades out again to a quiet ending.

A—Ludwig Lenel—"Come Holy Ghost God and Lord," F, 6p, m, Concordia 20c. Mr. Lenel has set a 15th-century melody to text of Luther for soprano, contralto, and baritone in very interesting fashion. The first verse is unison, the second in easy counterpoint and churchly manner. The number is meant to be unaccompanied and, done so, will be effective. Concordia is producing many worthwhile anthems, all in beautiful format. Our cup of joy would be full if they would lose the balance of the lugubrious ones.

A6—Austin C. Lovelace—"How long wilt Thou forget me," D, 5p, m, ssatbb, J. Fischer & Bro. 20c. Those of you who in your youth enjoyed the setting of the same text by Carl Pflueger, will share our sensation in hearing the words in modern garb. It is hard to approach it dispassionately; but fairness demands that we forget sentiment, and say this setting is equally interesting, and is much better music. In the first part the tempo is unsure, so the writer resorts to the modern device of free rhythm. But as he progresses, both rhythm and fabric become more certain. The new number will not displace the old, but has a worthy place at its side.

A—Austin C. Lovelace—"Peace I leave with you," G, 4p, m, Canyon 22c. A serene setting of this familiar text, well written, but with one or two bumpy spots. Can be made of use in any quiet part of the service.

AW2—Marcello-ar.Weinhorst—"O Lord deliver me," F, 5p, m, Concordia 20c, a fine work; the Marcello melody with its large first portion, and the presto second movement, will give the whole choir a thrill. This second part with rapid imitation and strong text will be very popular. Give the men a rest, and let the women have their head in this one.

A—Dr. Carl F. Mueller—"Sayings of St. Paul," m, Carl Fischer 20c, another of Dr. Mueller's famous "Sayings." There are six numbers, all published separately, and all equally good and serviceable. The characteristic of Dr. Mueller's work is its usability, his passion being choral music. Again we would suggest they be sung on six successive Sundays, the minister being persuaded (if possible) to preach on the texts.

A—Dr. Carl F. Mueller—"Singable Psalms," Carl Fischer 20c. Just when we felt Dr. Mueller had run out of themes for the "Sayings" he produces a new group of numbers for 2-part juniors, or women's voices. A catchy title and equally attractive music. Here again there are six of them

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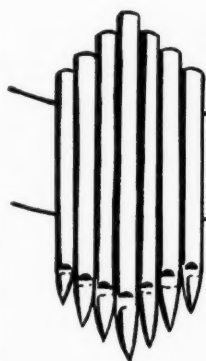
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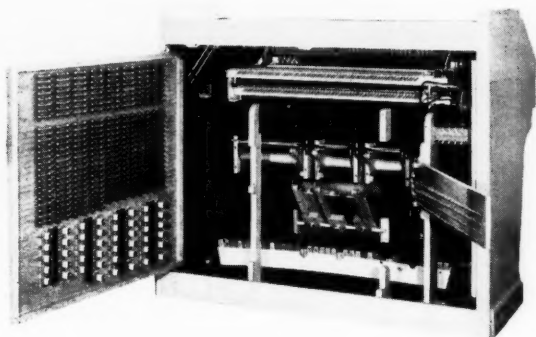




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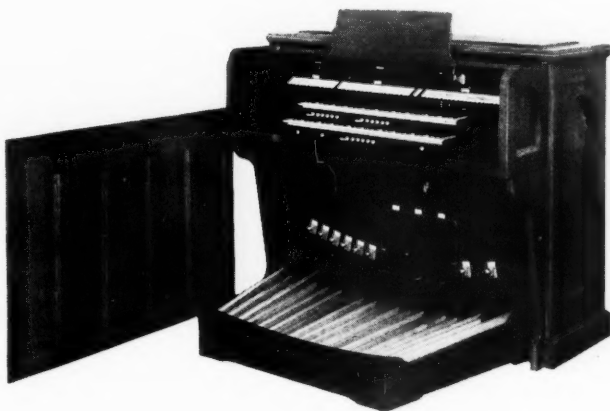
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A—Edwin M. Steckel—"Favorite Hymns," Flammer 18c. Mr. Steckel has cleverly arranged this series of old hymns, using the melody throughout, but tossing it from one voice to another, making imitative phrases and short canonic bits in supporting voices. Quite clever, as it nowhere distorts either melody or harmony. Among the numbers are "Faith of our Fathers," "O Master let me walk with Thee," "O Love that will not let me go," and "When I survey the wondrous cross." An interesting group, and published separately.

A—Dr. Healey Willan—"Isaiah mighty seer," D, 9p, Concordia 25c, the best practical anthem we have seen from Dr. Willan, not his greatest work, but one of his most useful. Any serious amateur choir can do it, and well. Like all this writer's work, it is strong and well written; no difficulties of any kind. Using a strong text based on Isaiah 6: 1-4, it proceeds with a mighty sweep. To professional or semi-professional choirs it gives opportunity to raise the roof without extending the Composer's idea.

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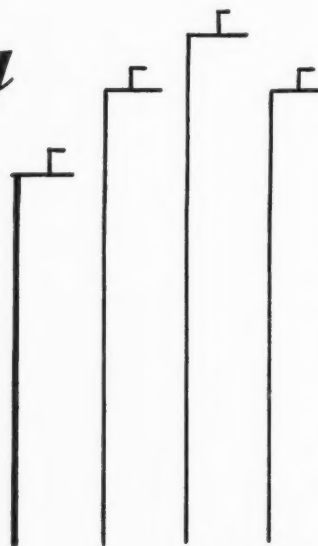
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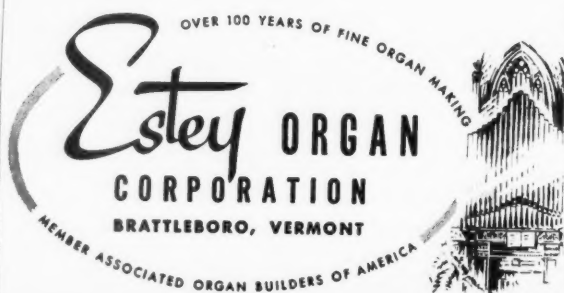
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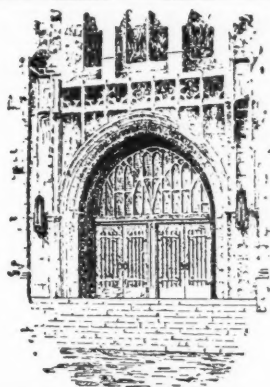
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T. SCOTT BUHRMAN

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## EXPLANATION OF ALL T.A.O. ABBREVIATIONS

### MUSIC REVIEWS

#### Before Composer:

\*—Arrangement  
A—Anthem (for church)  
AH—Anthem for Hebrew temple.  
C—Chorus (secular).  
O—Oratorio-cantata-opera form  
M—Men's voices.  
W—Women's voices  
J—Junior choir.  
3—Three-part, etc.  
4—Partly 4-part plus, etc.  
Mixed voices and straight 4-part if not otherwise indicated.

#### Additional Cap letters, next after above, refer to:

A—Ascension. M—Mother's Day.  
C—Christmas. N—New Year.  
E—Easter. P—Palm Sunday.  
G—Good Friday. S—Special.  
L—Lent. T—Thanksgiving.

#### After Title:

c, q, cq, qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s, a, b, l, m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated.)

o, u.—Organ accompaniment, or unaccompanied.

pu—Partly or perhaps unaccompanied.  
e, d, m, v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.  
3 p.—3 part writing, etc.  
A, B, C—A-flat, B minor, C-sharp.

### INDEX OF ORGANS

a—Article.  
b—Building photo.  
c—Console photo.  
d—Digest or detail of stoplist.  
h—History of old organ.  
m—Mechanism, pipework, or detail photo.  
p—Photo of case or auditorium.  
s—Stoplist.

### INDEX OF PERSONALS

a—Article. m—Marriage.  
b—Biography. n—Nativity.  
c—Critique. o—Obituary.  
h—Honors. p—Position change.  
r—Review or detail of composition.  
s—Special series of programs.  
t—Tour of recitalist.  
\*Photograph.

### PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: \*Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: \*Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.  
\*\*Evening service or musicale.

#### Obvious Abbreviations:

a—Alto solo. q—Quartet.  
b—Bass solo. r—Response.  
c—Chorus. s—Soprano.  
d—Duet. t—Tenor.  
h—Harp. u—Unaccompanied.  
j—Junior choir. v—Violin.  
m—Men's voices. w—Women's voices.  
o—Offertoire. 3p.—3 pages etc.  
e—Organ. 3 p.—3 part, etc.  
p—Piano. Hyphenating denotes duets, etc.

Vol. 37

AUGUST 1954

No. 8

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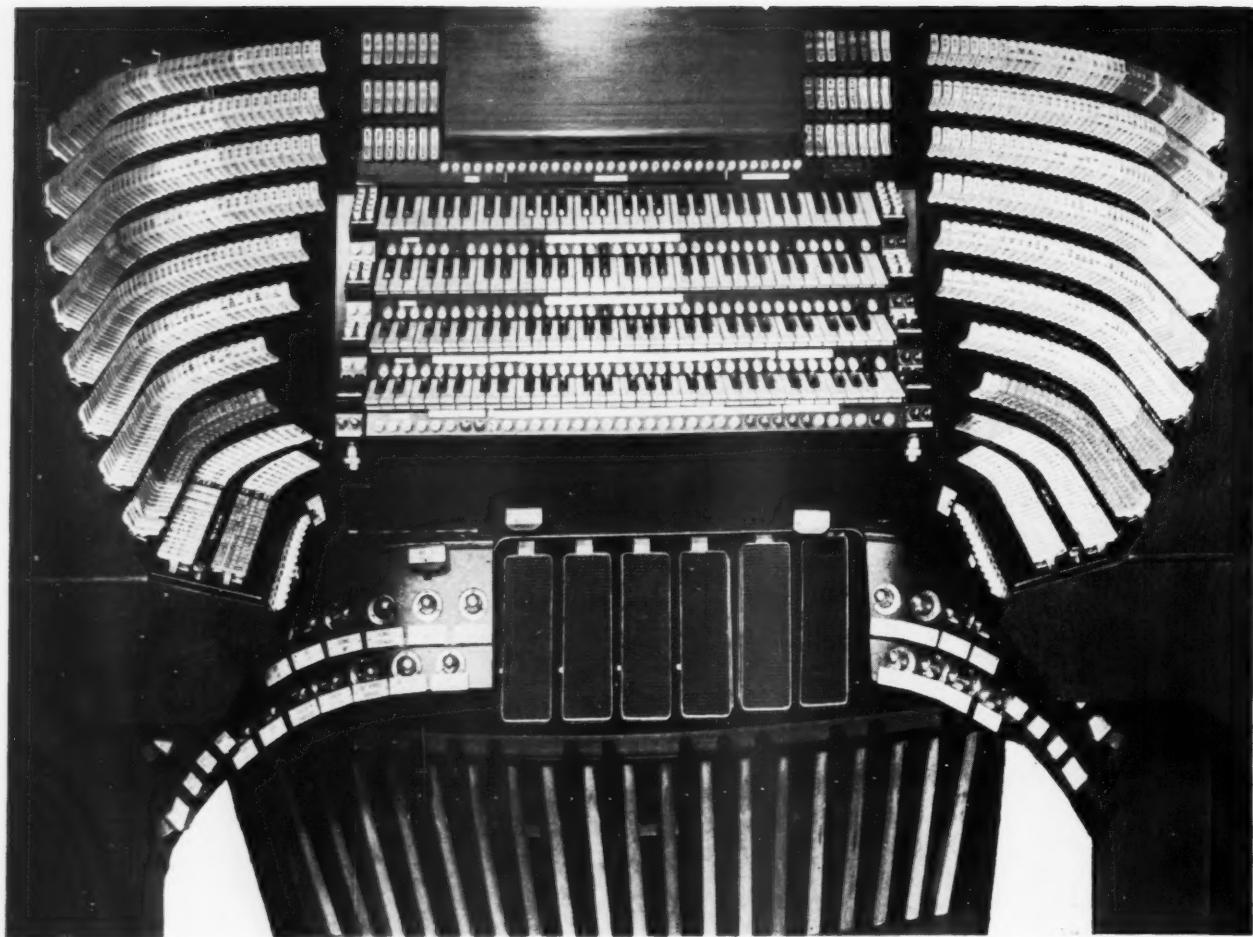
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#### WEST POINT CADET CHAPEL

*This could properly be called a Frederick C. Mayer console, for he took several years to lay out every feature of it, including a type of stop-control partly of his own design, partly an adaptation of the designs used by many others.*

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# THE AMERICAN ORGANIST, August 1954

## West Point Cadet Chapel Organ, No.2

By CHARLES E. BILLINGS, M.D.

*Who did the almost impossible in compiling complete data*

HERE we begin the delineation of the console of one of the world's largest and most unusual organs. The original instrument was dedicated in 1911 as a 3-44; revisions are still in progress though it is now a 4-585. One man has given his professional life to it—at least five builders have contributed to its tonal resources. The stoplist alone took over four pages in last month's T.A.O. where now it can be consulted with maximum convenience in following the descriptive matters herewith begun.

The West Point organ began in 1910 with a \$10,000. congressional appropriation and the contract was awarded to M. P. Moller Inc. Frederick C. Mayer was appointed Academy organist in May 1911.

Cadet Chapel, of Gothic design, is built of stone; interior length is 210', height 56'; it seats 1500. Resonance is excellent; reverberation-period is about 3.5 seconds in the empty church. The original pipework was placed in the right chamber, console opposite on the left between choir-stalls and congregation, organist with his back to the congregation.

Minor changes were made immediately after the dedication of the organ, and in 1912 Mr. Mayer began the Chapel Organ Fund, the proceeds coming from offerings at the recitals and individual gifts. In 1913 the Swell Dolce Cornet was purchased from that Fund and Lt.Col. W. H. Harris, class of 1861, was memorialized in the set of Chimes given by Mrs. Harris.

By 1918 the right chancel chambers were full, and a loan by Gen. J. A. Johnston '79 provided funds for expansion across the chancel. In 1923 Col. C. deW. Willcox '85 gave the Orchestral division as a memorial to his wife. Other gifts, including a new 4m console, were climaxed by the donation in 1930 of the entire Harmonic (46r) by the Association of Graduates of the Academy.

By worldwar-2 the second console was totally inadequate. A gift of \$33,000. by Col. Edgar W. Garbisch '25 made a new console possible. Detailed planning however resulted in a bid of nearly \$130,000. for a console, relays, and combon action, exclusive of any alterations to the organ, parts of which were by then 35 years old and some nearly unplayable.

After a suggestion that a respectable new organ could be had for such a price, Drs. Homer Blanchard, Hugh Porter, and Mr. Mayer were appointed by the authorities to review the situation. Drs. Porter and Blanchard favored replacement; the authorities decided against this, however, and the new console was begun in 1948. During that year William Deveau, formerly with E. M. Skinner, was appointed organ-technician, charged with maintenance and gradual renovation of the action.

The new console was dedicated in 1950; changes since then have been mechanical, except for the addition of the 32' Ophicleide in 1951.

*One of the truly great organs of the age, fattered with painstaking care and unprecedented artistic imagination by Frederick C. Mayer through more than forty years, is here presented in remarkable detail with self-explanatory drawings.*

Detailed study of the West Point organ, a difficult task because of its size, is further complicated by its almost unique design. This report confines itself to a limited discussion of the stoplist and tonal layout of the organ, and an explanation of the console.

The third console was designed by Mr. Mayer and Dr. Homer D. Blanchard. It was begun in 1948, and installed in 1950 at a cost of about \$33,000. This included the console itself, coupler relays, and register-crescendo switches. It did not provide for combon action or any of the special devices prepared-for on console. Console action is by vacuum. All special mechanisms are installed in the large Chapel crypt.

Pedal clavier is modified slightly from normal standard, both in key intervals and radiation; I noted no appreciable difference when playing. Six shoes (A, B, C, D, G, H on diagrams) lie in the usual position, shoe C above e2-f2. A through D are swellshoes; G is a register-crescendo for the whole organ; H affects Gt. and Ped. alone. The shoes radiate somewhat; H is at a rather awkward angle.

There are three rows of widely-spaced toe-studs. Central studs in lower rows are easy to reach; the large labels are convenient. Peripheral studs are kick-levers, also fairly accessible. Top row is high, out of sight; these studs are difficult to reach quickly. Since GA-P, GB-P, and Full-Organ levers are placed here, this is a real handicap. I should prefer these important devices in lower rows, replacing less-used devices now occupying those rows. Apart from these criticisms, this area is well designed.

Manual dimensions are standard; Great is on bottom, then Choir, Swell, Solo reading upward. Choir is horizontal; others tilt toward it. Pistons below G are set at an upward angle to increase visibility. Piston design is standardized; each capsule is a double-touch, easily replaceable (only the divisional combons will utilize the second contact). All divisional combons are white; generals are red, cancels (pistons and bars) are black. Despite the great number of pistons, all are clearly-marked and easily reached except those under G, where one's arms obscure visibility.

Stopjams are deeply concave, containing double-armed rocking-tablets about  $\frac{3}{4}$ " wide in rows of from 27 to 49 tablets. Dimensions are excellent; every stop is reached without difficulty. Action is light, but positive. Placement of divisions is shown in diagrams. Stop order within these groupings is not consistent, a disadvantage.

Flat rocking-tablets (lowest two rows, each jamb) oper-

## WEST POINT, N.Y.

U. S. Military Academy Chapel

M. P. Moller Inc., June 11, 1911

V-36. R-38. S-44. B-8. P-2406.

PEDAL 5": V-5. R-5. S-10.

32 Bourdon 44

16 Diapason 44

(Bourdon)

(Gedeckt-S)

Dulciana 32

8 (Diapason)

Violoncello 32

16 Tuba 15" w 85r

8 (Tuba)

4 (Tuba)

GREAT 5": V-8. R-10. S-11.

16 Diapason 61

8 Diapason 61

Doppelfloete 61

Gamba 61

Gemshorn 61

Octave 61

Superoctave 61

Mixture 183

III (Tuba-P)

16 (Tuba-P)

8 (Tuba-P)

4 (Tuba-P)

SWELL 5": V-11. R-11. S-11.

16 Gedeckt 73

8 Diapason 73

Stopped Flute 73

Quintadena 73

Salicional 73

Viox Celeste tc 61

4 Waldfloete 73

Violina 73

2 Flautino 61

8 Cornopean 73

Orchestral Oboe 73

Tremulant

CHOIR 5": V-7. R-7. S-7.

8 Geigen 73

Melodia 73

Dulciana 73

Unda Maris tc 61

4 Flute h 73

2 Piccolo 61

8 Clarinet 73

Tremulant

ECHO 3 1/2": V-5. R-5. S-5.

8 Diapason 61

Viola Concerto 61

Viola Celeste tc 49

4 Flauto d'Amore 61

8 Vox Humana 61

Tremulant

ate as do stopkeys. With the exception of Pedal NCF sections tabs are used for special couplers and percussions. They have cancel bars, as do the other controls. Color code used for stops is too extensive to mention in full; briefly, background color for flues is white; reeds are orange, couplers yellow, percussions gray. This is of great help in locating these groups rapidly.

Black cancel-bars also serve as name-plates for stops beneath them. The bars were at first wired to cancel only those stops they labeled; at present, only the coupler-cancels are so limited. All other divisional bars put off all stops and couplers within that division. Bars controlling shade-couplers etc. affect only those devices. General cancels affect everything except shade and crescendo-couplers (top row, left jamb and bottom two rows, right jamb).

Despite the rather enormous amount of detailed information provided by photographs, diagrams, and text, it may still be a difficult job to understand the Cadet Chapel organ; those interested only passively will have everything they need and can absorb it easily; those interested in the finer professional and technical details will have enough to keep them busy for many a day, and will likely return to this presentation, regardless of the number of issues it involves, many times over a period of years.

The Pedal Organ is simply a large section containing many stops at all pitches in the 32', 16' and 8' harmonic series; both flue and reed sections have these mutations. Especially in the Pedal and Great there is a tremendous amount of duplexing and unification. Thus the pipework contained can be of maximum use in almost any way the organist desires. Pedal ff non-capture section (NCF) contains primarily reed mutations; NCF has flue mutations.

These NC (non-capture) sections, which contain less-commonly used stops, were conceived because of the prohibitive expense of capture combons affecting all stops. It is now hoped that a capture mechanism affecting the entire organ is feasible; if and when this is installed, it is possible that NC sections will be relocated on the console and some duplications eliminated.

Great is divided into two subdivisions and four sections. Great-A (GA) is a small unenclosed ensemble of Diapasons from 16' through mixture. Certain of its stops are found in the unenclosed non-capture section (NCuex) of Great. GB is a very large subdivision, made up of an unenclosed, an enclosed, and a NC section, and containing mainly Diapasons and chorus reeds at all pitches in the 16' and 8' harmonic series. GA and GB are both available on all other manuals, making antiphonal work within the division possible. Much of GB is duplexed from Harmonic; enclosure is thus not entirely in Gt. box.

Swell and Choir are small divisions, the former having mainly a triad of Salicionals, a Cornet, and a few reeds, the latter a chorus of Gemshorns and five Dulciana Celestes. Solo is fairly complete; it has a Diapason chorus, several big flutes, and solo and chorus reeds, the latter useful with Great.

Harmonic, the largest division (46r), is also the major independent chorus division in the organ. It is entirely enclosed, and is made up of two subdivisions, HA and HB, each having a small non-capture section (NCA and NCB). Much of Harmonic is duplexed elsewhere.

HA has a Diapason chorus and a small but complete chorus of Trombas from 16' through 15th. HB contains very complete choruses of flutes and Gemshorns, with Dulciana tone filling in the 7th, 9th, and 13th partials of the latter. It also has some mutations and mixtures and a Cavaille-Coll French Trumpet.

Orchestral, the second float division, is frankly imitative in nature. It includes a large and lovely group of flutes with celestes, a chorus of string celestes, and several orchestral reeds duplexed at 16' and 4'.

Viol has a Geigen chorus and strings of various kinds from 16' through 5-8-10 mutations. It is enclosed with Great, as is the Reed, a small group of five orchestral voices.

Vox Humana, the smallest division in the organ, has four ranks, rather thoroughly unified from 16' to 2'. It is under independent expression.

Echo, at rear of west nave gallery, is a two-section division (EI and EII), one completely duplexed from the other. Its content is conventional. Unlike most of the other split divisions, EI and EII float to different manuals at different pitches. There are no Echo Pedal ranks.

P, G, C, S, L are fixed divisions; all others are free-floating, available to any of the manuals through float couplers. This makes for great flexibility, limited somewhat by placement of the couplers.

## TRUTH ANSWERS A PREACHER

A fool there was who said in his sermon, "There is a devilish indecision about any society that will permit an imposter like McCarthy to caper out front, while the main army stands idly by." But truth there was also—and the Almighty God will see to it that truth can't be forever denied by prattlers. "An alarming number of anti-communists were suddenly reported missing, then found shot or tortured to death," report printed on p.13 of Life magazine, June 28, 1954.

## A THOUGHT FOR EVERY DAY

"It's the fathead, not the overhead, that makes the government costly."—A spokesman over WOR.



## Must We be Mediocre?

By RAY BERRY

Of the Fort Street Presbyterian, Detroit, Mich.

**M**EDIOCRITY in the composition and performance of contemporary music for the organ is largely our own fault. Because we are willing to accept second- and third-rate music, church services and recitals reflect this level. Because we do not demand of ourselves the utmost in interpretation and delineation of this music, we earn the contempt of performers and composers in other fields in which both literature and performance far surpass us in the organ world.

When one comments to present-day composers whose works are heard on symphony, chamber music, concert, and recital programs, "How I wish you would write something like that for the organ," his answer might likely be: "I know little or nothing about the organ" . . . or . . . "I've experimented with organ composition but can't seem to get interested" . . . or . . . "I find the instrument too difficult and inflexible to bother with."

What lies behind these remarks? The organ is a difficult instrument for which to write. Restrictions imposed by ten fingers and two feet—by sound audible only so long as keys are depressed—by the tonal vastness (and frequent needless ponderosity) of the organ canvas—by the dull manner in which the organ is often played—these are but a few of the problems with which the composer must cope.

One suspects most of the avant-garde writers should ignore the organ. Seldom are atonal, or the more complex poly-tonal and poly-rhythmic schemes, successful. It is not easy to give this particular music a certain lightness which enhances rather than aggravates sound-types which the listener requires for easy acceptance.

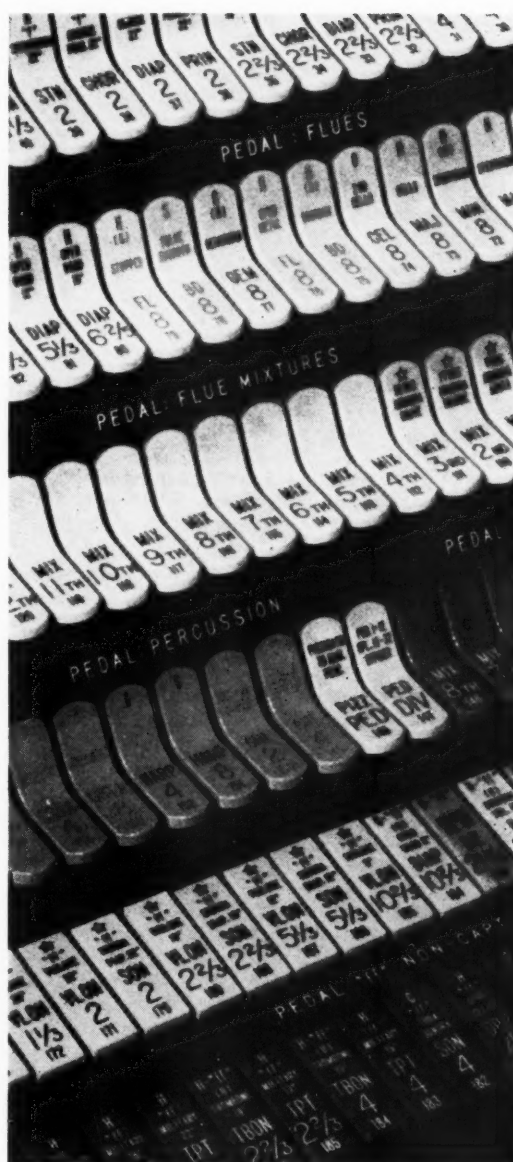
For the most part, contemporary composition tends to be highly derivative, indicating clearly its parentage in Widor, Vierne, Franck, MacDowell, and others, harmonically, melodically, rhythmically and structurally. One seldom discovers a piece which has broken away from nineteenth-century confines into a fresh new world of ideas.

Since the organ is heard most frequently in the church, composers may feel an added restriction, and why not? Surely both composers and performers who respect the church consider some types of music disrespectful in a consecrated place. On the other hand, significant works in numerous forms are wholly acceptable in a house of worship.

There is much so-called composition for the church service which obviously follows a dangerous trend in religion today. This is based presumably upon the stupid assumption that to interest and hold worshipers it is necessary to descend to the basest levels of the worst in the theater and in other facets of secular life. The sickly, mawkish, vulgarly sentimental hogwash put out in small mountains by publishers is shocking. There are organists who seem to feel it essential to use only the worst music (and appallingly incorrect arrangements and editions of good music) simply because they happen to play one of the electrotones. The only possible justification for this is the equally appalling unmusical demands made by the design of these imitation noise-makers.

We will win the respect of our finest composers (and in so doing their desire to write for the organ) only when we can show we understand how to interpret the forward realms of composition. A pretty large percentage of organists will probably never accomplish this for they have neither sufficient background nor interest in the idea.

Organists cannot be blamed entirely since church positions seldom have in them enough incentive or remuneration to whet a desire to better one's self. A great opportunity is



### CADET CHAPEL STOP-CONTROLS

Only an artist could see the need for the details Mr. Mayer condensed into abbreviations and engraved on these rocking-tablets, some of them flat, some bent; learning to play this organ is easy, but learning to master it is a process of years. The longer Mr. Mayer continues, the finer will be the results to the hearts, ears, and minds of those intelligently listening.

available, however, for those persons who do have the background and desire for an informed approach to composition written today. The same holds true, in a sense, for clubs and organizations which could do so much to foster truly significant composition.

With some few exceptions, United States composers of organ music do not include the finest of our time. To hear the finest we must go to the concert hall. It is next to impossible to match to choral works, church or secular, organ music of comparable integrity and interest.

Harmonically and melodically, organ music looks backwards. Rhythmically, composers appear afraid to break loose and infuse music with the same drive, excitement and urgency found in other fields of contemporary music. Structurally, advances are noted periodically but for the most part composition clings to traditional forms. Blame is not all on com-

posers' heads. Precisely why should they write for an instrument which is all too often played at the level of that paradoxical fellow, the "professional amateur"?

There are altogether too few organists who show much of any resourcefulness and imagination in their playing of music, of any period. Performers usually appear as reactionaries as those who design and build the instruments played. Listeners seldom hear an organist who possesses a sense of the drama and excitement which can be music—the subtle tone colorings and sound combinations which purvey the piquant and amusing—the ability (and willingness) to free organ sound from the blackstrap molasses of no longer valid manual and pedal technics.

Resourcefulness and imagination do not imply bastardization of composers' intents and purposes. It is never necessary to warp music out of shape to put it over. This but smacks of the worst crudities of Hollywood. Organists with a well-developed sense of color and the dramatic are often criticized and ridiculed, and one suspects perhaps this may be in large part due to the fact some performers sincerely but unwisely exaggerate their intents to the point of being ludicrous. Easy does it! Let's not put over ideas with the subtlety of a manure-spreader.

Vox Humana, Tremulant, sub-, unison, and super-couplers, unusual piperank combinations are not in themselves either profane or in bad taste. Perhaps, though, their injudicious use with distinctly inferior music tends to make them so. The lugubrious mournfulness in sound with which organists so frequently try vainly to project music defeats utterly composers' intents, and creates nothing other than disinterested lethargy in listeners. Insistently, pressingly weighty soundtypes are driving people away from recitals just as much as any other one factor.

No one has the right to condemn today's composers merely because they write music which is not based in one's own past experience or limited area of acceptance and understanding. We do not condemn free speech or thinking; we must not condone that, all too frequently, information regarding organ composition and performance—spoken or printed—is accepted with unwarranted trust by many too guileless to recognize they are being hoodwinked. Too few persons take the trouble to evaluate the differences between honest, valid criticism, and personal likes and dislikes.

Why should we expect the modern composer to write music for us if we do nothing but tear him apart? More than likely he is searching his way through the jungle of an extremely complicated and unfamiliar compositional medium. It is not logical to expect his creative efforts to be perfect in all instances. History bears this out. We must accept his failures along with his successes, and study them to ascertain why they

succeed or fail. We need not perform the failures but we most certainly are obligated to offer the successes.

Recitalists often hesitate to program advanced music, fearing the condemnation of audiences and music critics. This hesitation is not valid. Numerous recitalists have proved conclusively that contemporary music intelligently performed is acceptable and well liked.

Organ music today by United States composers does not stack up very well with that from other countries. Blame in part is our own, for reasons already stated. We as organists, as members of organizations purportedly interested in the organ, can do much to change and improve this picture. We must, if we are to have music in the future by domestic composers which matches the output of foreign creators.

We make this possible by our determination to acquire real knowledge and understanding of the bases of composition today so we, in turn, re-create this music in a manner which honors the composer, the performer, and the instrument. There are individuals almost everywhere who can lead and direct such endeavors. Seek them out, enlist their interest and support. Get to know composers, personally, well enough to gain a valid insight into the why of music today (whether or not you yourself happen to like it!) A meeting of open minds always engenders mutual rewards. Duty requires us to do all we can to foster the composer of today, that tomorrow may have the foundation upon which to progress.

Pedagogs, recitalists, church musicians—all organists are obligated to this cause. Let us accept the challenge and lift ourselves from the morass of backwardness, slothfulness and inertia. It is past time the organ profession regained its rightful place in the world of music.



BETHLEHEM LUTHERAN, BALDWIN, N.Y.

Console in front right alcove, choir stalls opposite in front left, tone-opening for loud-speaker at left of altar behind the grille covering a high but shallow enclosure; a similar chamber, grille, and speaker, were desired opposite that on the left but were impossible because of conditions beyond the Baldwin Company's control.

#### THE POSTLUDE.

Reported by J. Harrison Walker

Some large metropolitan churches deal with the postlude by suggesting: "The postlude, following the recessional hymn, is an integral part of the service of this Church. Those who do not care to listen are requested to leave the Church as quietly and as unobtrusively as possible, in order to avoid disturbing the devotions of others."

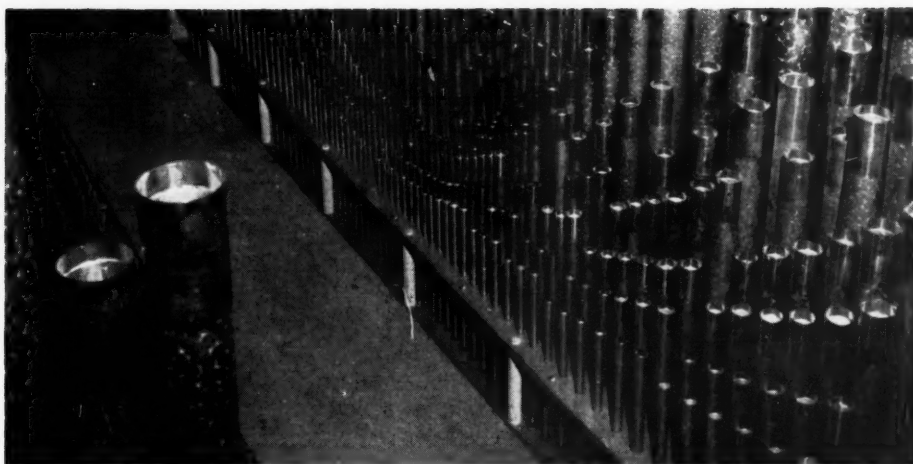
#### CRIMINALS IN PRESS & RADIO

"The incessant and ubiquitous mouthings about democracy now characteristic of press and radio are a warning of how far we have drifted from an understanding of liberty under a republican form of government, which is the only form known to the constitution."—J. B. Matthews, in *The American Mercury*, March-April 1953.



BETHLEHEM LUTHERAN, BALDWIN, N.Y.

A beautiful little church in Long Island housing a Model-5 Baldwin with specially-designed 40-watt speaker in the left chancel opposite the console, and a 20-watt tone-cabinet in the archway at the rear of the auditorium, "tonally an unusually fine installation."



#### DEAD-END STREET

*with beautiful scenery all around you if you're an organman; it's Aeolian-Skinner's First Baptist, Longview, Texas, and the walk-board would be ideal for roller-skating on a Sunday morning during sermon-time. It's a mixture on the other side of the fence and you can count the breaks if you've nothing else to do.*

## Mechanics in Organ Voices

### Aftermath of THE PASQUET ARTICLE

Chiefly by R. J. S. Pigott, Consulting Engineer

Jean Pasquet's June article about 32' Pedal voices has aroused some discussion, all, in our judgment, missing the point because he was talking about practical musical aspects and some of the readers misinterpreted it into a scientific discussion of vibrations and cycles per second. Possibly scientists are interested in c.p.s. but no musical musician is, nor are these pages; we already have deteriorated our art far too much because of thinking & talking about the mechanics of it.

R. J. S. Pigott, consulting engineer, Pittsburgh, Pa., has long been interested in the organ world; here are some of the statements taken from his letter, which, for purely scientific—not musical—reasons we think should be published here. The reader will remember this, that there is no law—none whatever—in music; only good taste, art, and personal preference prevail. What one builder does, another will not. From Mr. Pigott:

"The 25 c.p.s. lower limit applies to a Bourdon or Sub-Bass, as the harmonics above the fundamental are too weak to aid in determining pitch; but if the 32' is a Diapason or Violone, the upperpartials are easily strong enough to help the normal ear select the pitch.

"The upper limit is well above 4500 c.p.s. fundamental, which corresponds to about C in the top octave of a 2' voice; there is no difficulty in hearing top-C of a Fifteenth or Piccolo, 8515 c.p.s. These notes have all become flute-tone, because the average ear cannot hear more than two upper-harmonics above D in the top octave of an 8', and not more than one above A. That is why Trumpets and Clarions are completed in labial pipes in this range." Probably most readers, more interested in music than vibrations, will consider these top-octave tones useless for any and all musical values, since by & large they have so little character.

"Doubling the length, diameter, and thickness, would make the weight of 32'-C only eight times that of 16'. The fastest-changing scale used for more than a century halves diameter on the 16th note, not the octave; the 32'-C is therefore only 68% larger than the 16'. Wall-thickness changes still more slowly, and the 32'-C is only 31% thicker than the 16'. As a result, the weight of the 32'-C is slightly less than 4.5 times as heavy as the 16'-C." We do not know which builder Mr. Pigott is discussing here, but we do know that an artistic builder will determine his own practices in these matters, paying little attention to what other builders have done or are doing.

"As to wind-supply, mouth-width goes up with diameter; that is 68% wider for 32' over 16'. But the breadth of the windway only goes up about as fast as thickness of pipe, or about a third wider for the lower octave; consequently the wind-supply is only 2.2 times that for the octave above." Again we don't know what builder is quoted on these figures; just as one artistic organist plays a given composition differently from some other equally artistic organist, so also do master builders adopt their own practices and refuse to copy those of some other.

"The assumption that it takes a room as big in all three dimensions as the wave-length, is not in accord with the facts." And Mr. Pigott goes on to list a lot of them; the reader will make his own choice but it does seem that here Mr. Pasquet forgot his fine sense of the musical and was thinking only of the scientific—and the scientific has already done enough damage to modern music practices.

"If cost is a controlling factor, the least expensive solution is an electronic 32' octave—as a substitute for the bulky heavy and expensive pipes."

Every organist still retaining his sense of the beautiful in music knows that both the top and bottom extremes of the keyboard are offensive noises on the one hand or expensive drafts, as Dr. Barnes terms them, on the other. Yet both are essential in the well-rounded fully-packed organ. But let's cut mechanical & scientific stuff out of our thinking and go back to the fundamental of what delights cultured ears & hearts.

Our thanks also to Hal C. Roberts, sound engineer, of Los Angeles, for his exhaustive discussion of the mechanics of the problem. But there are more important things to think about than c.p.s. and we close these pages against further use of space for this subject. Let's get back to thinking about beautiful music.—Ed.

#### ENFORCES MEDIOCRITY

"Mass production, while bringing us good automobiles and good nylons, enforces mediocrity on the market for intellectual wares."—Frederick Lewis Allen, in Harper's.

#### COWARDICE—A PUBLISHER'S CREED?

"In many cities journalism is in grave danger of falling into the insensitive velvet-gloved hands of the press-agents and the promoters, the opportunists who tag along with the crowd and fear to mutter the slightest word of doubt or criticism."—An Editorial in Life, Dec. 14, 1953, on the St. Louis Post-Dispatch founded by Joseph Pulitzer.





## Service-Playing

By ROWLAND W. DUNHAM

*Associate Editor, Church Music*

USE of the organ in church services seems to be a matter which too many organists regard as relatively unimportant. Their performances reveal in amazing instances either a complete indifference in the presumption that the congregation will be quite unaware of lapses in technic or good taste, that incidental musical efforts are too inconsequential to justify any considerable attention or preparation, or that they are so inefficient and professionally ill-equipped as to be unconscious of details that reveal their appalling weaknesses.

First let me suggest that every organist, who believes he gives full value in his duties to the organization, may be unhappy in his belief he is underpaid and may well be overestimating his own powers. My observation has made evident that church services are replete with a number of matters that are musically bad and esthetically irritating. The radio these days brings to millions of listeners the Sunday morning programs in many of our leading churches. It is amazing to hear in the midst of some fine choral and instrumental offerings so many surprising deviations that are contrary to all accepted principles of musical art. How do organists get by with such performances? Apparently congregations are so oblivious to obvious lack of preparation or perception that such moments as shock the musically trained listener are too incidental and inconspicuous to be heeded.

There are a number of musically annoying matters that are to be described in the following paragraphs. Despite the fact that my organist readers will generally regard them as unapplicable to themselves, or may consider them the criticism of a retired cynic, there ought to be more than passing consideration given to the items, particularly in these days when church music is proclaimed as having reached an excellence far beyond the standards of yesterday.

**Registration:** There are many organists who believe their own choice of stops is superior to that of the composer, or of the slight divergences that are made by competent players. Those all too-shrill high mutations and mixtures are the chief trouble-makers in radical changes. Too light an 8' foundation can produce a distorted effect. Changing stops with no purpose is kaleidoscopic and restless. One may often hear a long cantabile melody given out with several changes of color and even tessitura similar presumably to the arrangements one hears inadvertently in popular dance bands.

**Balance:** When the harmonic identity or interplay of voices is marred by poor balance the result demanded by the composer is lost. There is a strange custom among certain organists to use 16' Pedal alone in bass parts. This leaves the tones vague and indeterminate. Perhaps this is a protest against coupling to a manual to secure the 8' pitch so necessary. Three parts over a vague bass are rarely musical. In harmonic music it is seldom satisfactory to play the right hand (soprano and alto) on one manual while the left hand produces the tenor and bass on another manual with radically different color.

**Interludes and Modulation:** Rarely does an organist display a semblance of musicianship in these areas. An interlude should make use of thematic material already revealed or about to appear. Or else the melodic phraseology should be relevant or appropriate. Too often there is mere meandering without purpose or distinction. Harmonies seem generally to be those of a beginning harmony-student,

plenty of I and V, an occasional IV and a surplus of V-7 in root position. How often have I been regaled by badly introduced 6-4 chords. And the organ point! That is the organist's best friend to conceal (without success) the poverty of his knowledge of chord selection and progression. In modulating it is a good idea to have in mind the precise structure of the modulating chord and to strive to reach a pivot chord which will eventuate the new key naturally and artistically.

So few organists have had adequate training in these essays that something ought to be done to correct the situation as long as they pretend to be professional organists. To discover roads to successful improvisation in small interludes, and to intelligent modulation, any musician with good background may achieve results by the obvious but repugnant method of practice, unless he is willing to do some studying along organized practical lines.

These are a few of the most conspicuous practices I have heard in service-playing, not once or twice but almost invariably. Present-day church music places a great deal of stress on the nature of the organ pieces (never anything romantic of course) and on the choral music with its required performance. Little is to be heard about the details of organ-playing old-timers have regarded as important, or on that incidental music so commonly used or misused within the service. Perhaps a small protest against matters mentioned may well be worth the attention of a few of our conscientious organists in the midst of other emphases.

## Phonograph Recordings Reviewed

By CHARLES VAN BRONKHORST

*Recordings furnish entertainment as well as instruction*

Marilyn Mason, 4-70 Aeolian-Skinner, St. Paul's Chapel, Columbia University, New York City, Esoteric 12" lp. ES-522, \$5.95:

V.Thomson, Variations on Four Sunday-School Tunes;

R.Sessions, Chorale 1, Three Choralpreludes. Miss Mason, one of our champions of contemporary organ music, demonstrates what it takes to interpret the complex patterns & harmonies of two native Americans. Thomson's music is a curious mixture of unorthodox harmony & rhythm sprinkled with a generous amount of musical wit. The Sessions numbers are of more serious nature, contrapuntal but certainly not in typical choralprelude style. All this music demands repeated hearings for any sort of enjoyment; I must confess I was completely unsympathetic at first hearing. But the attraction of Miss Mason's playing and the superb recordings brought me back for several additional exposures and convinced me there might be something to be gained with patience and an open mind. My advice to prospective buyers is to hear the disk at least six times before deciding against it. If you are already a Mason, Sessions, or Thomson fan you won't need to be convinced.

Luther Noss, two Holtkamp organs in transept and apse of Battell Chapel, Yale University, Overtone 12" l.p. No.3, \$5.95: Scheidt, Tabulature Nova selections. The perfect record to hear after the Videro disk mentioned herewith, for the instrument is of similar intent but different concept and result. Mr. Holtkamp has, insofar as is discernible from this recording, produced an organ capable of both clarity & brilliance without appreciable loss of tonal beauty. Mr. Noss does full justice to both music and instrument in a recorded performance that should go down as one of the real contributions of 1954. Albert Fuller's album notes are stimulating and complete even to the stoplists of both Chapel organs. You owe it to yourself to hear this record; it's an education in more ways than one.

Feike Asma, St. Jans Church, Gouda, and Old Church, Amsterdam, Holland, Epic 12" l.p. LC-3025, \$5.95: Bach, Toccata-Adagio-Fugue; Handel, Con.Gm: Basso Ostinato; Bach, Passacaglia, Jesu Joy of Man's Desiring. The first

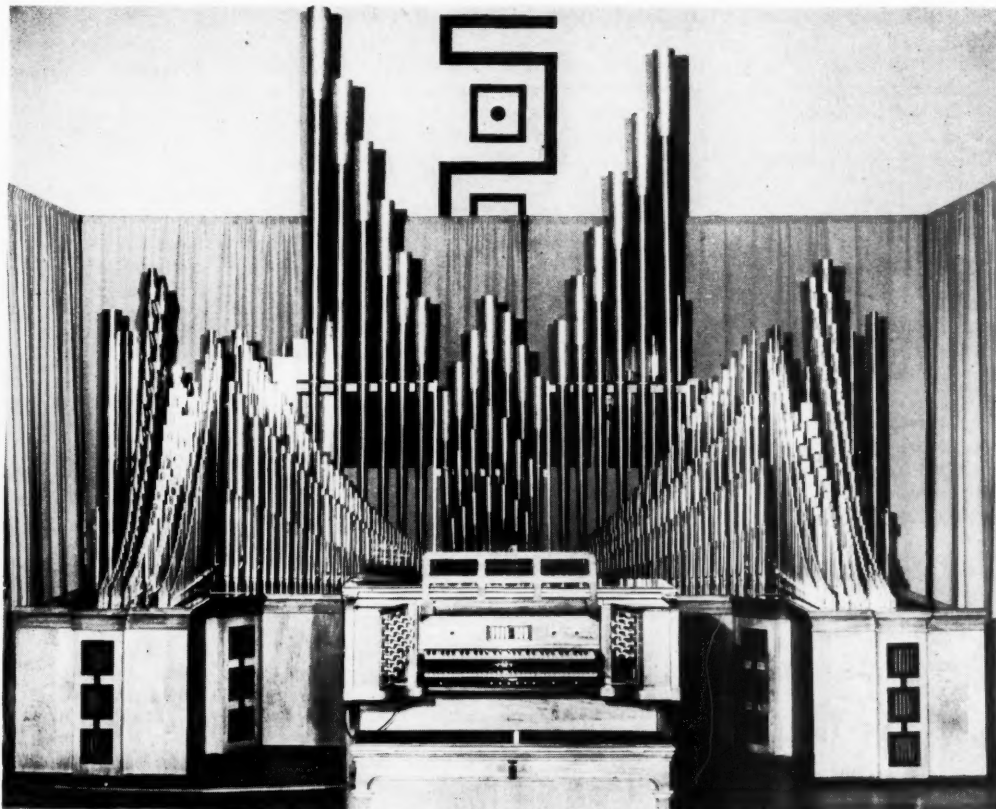


organ recording in Columbia's new Epic label and it's a gem, by far the best yet on the 3-54 organ in St. John's. The difference seems to be a combination of better recording technic and wiser use of the instrument. Mr. Asma obviously knows both instruments intimately and the results are some of the most exciting listening since the advent of l.p.

John Eggington, St. Radegonde, Poitiers, OL-50012: Bach, Preludes & Fugues G, Em, Toccata-Adagio-Fugue, Fugue D, Schuebler Choralprelude 5; Chapel of Institut Jeunes Aveugles, Paris, OL-50013: Mendelssohn, Sonatas 1, 3, 6, Prelude & Fugue Cm; both sets are Osieu-Lyre l.p. 12" \$5.95 each. No details regarding organist or instruments but here is refined playing that allows the music to stand on its own merits. Tempos are ideally suited to music, instrument, and acoustics; registrations are a happy & welcome compromise between the two extremes of overpowering clarity and deadly

muddiness. St. Radegonde is much more reverbrant than the Chapel, giving one a more thrilling feeling of 'presence.' Both disks are excellently recorded and boast virtually noiseless surfaces.

Finn Videro, organs in Soro and Kaerteminde, Denmark, Haydn Society 12" l.p. HSL-94 \$5.95: Bach, O Gott du Frommer Gott, Vom Himmel Hoch, Five Choralpreludes, Six Choral-Fughettas. Mr. Videro's scholarly and clean-cut playing is already familiar to those who collect organ recordings, but I'm still not convinced that Bach would enjoy the sound of his music as it is registered by Mr. Videro and produced by the instruments he chooses to use. One has only to compare the shrill and often-piercing sounds of these organs with those of the Epic disk here reviewed, to realize the great difference. No one can complain about the playing or recording, but many will find the sounds harsh & unpleasant.



#### WICKS ORGAN ON DISPLAY

in St. Paul, Minn., now permanently located in the Evangelical Lutheran, Osage, Iowa, pipes housed within two crescendo-chambers. It was a case of love at first sight and hearing, for the instrument was built purely for display purposes and it never did get back home again; the committee chanced to see it and hear it—and bought it on the spot for immediate delivery. A splendid photo by Philip C. Dittes.

#### FULL ENCLOSURE

##### *This month's stoplists*

This month the aim is to show stoplists, preferably small ones, with all pipework enclosed; since expression includes many things other than louder or softer, they are called Enclosed, not Expressive—though enclosure contributes mightily to expressiveness.

What would an orchestral conductor, or a choirmaster, do if one of his musicians couldn't play loudly or softly as required by the music?

How would it handicap an orchestra conductor, or composer, if the only

way to gain more power would be to add more players instead of asking those already available to play more softly or more loudly as the occasion demanded?

Possibly the organist might give a thought to some of these questions. And we must never forget that builders do not build organs for themselves but for purchasers—which no doubt often gives the builder a headache, curable only by lovingly looking at incoming checks. Which is probably as it should be.

Finally, T.A.O. considers organs much too important to be treated as mere gos-

sip or news; an organ is an artistic product worth studying regardless of any and all date-lines.

Size in organs means only richness, never loudness; here's how these compare by number of pipes, though that is by no means the final story:

V-10.	R-10.	S-33.	B-22.	P-737.
V-14.	R-16.	S-17.	B-3.	P-949.
V-13.	R-14.	S-30.	B-17.	P-993.
V-15.	R-17.	S-27.	B-10.	P-1140.

In the last analysis a pipe doesn't mean much unless you can use it when, where, and how you want it.

*Entirely Enclosed***BETHLEHEM, PA.***Moravian College and Seminary*

Reuter Organ Co., c.1952

V-10. R-10. S-33. B-22. P-737.

PEDAL: V-1. R-1. S-11.

16 Diapason 56  
(Rohrfloete-G)  
(Spitzfloete-S)

8 (Diapason)  
(Rohrfloete-G)  
(Spitzfloete-S)  
(Viole de Gambe-G)

5 1/3 (Diapason)

4 (Diapason)

(Rohrfloete-G)

(Spitzfloete-S)

GREAT: V-3. R-3. S-9.

8 Diapason 73  
Rohrfloete 85-16'  
(Spitzfloete-S)  
Viole de Gambe 73

4 (Diapason)

(Rohrfloete)

2 2/3 (Rohrfloete)

2 (Rohrfloete)

— Chimes 25

Tremulant

SWELL: V-6. R-6. S-13.

16 Spitzfloete 97

8 Geigenprinzipal 73

(Spitzfloete)

Flute Celeste 73

Viola 73

4 (Geigenprinzipal)

(Spitzfloete)

2 2/3 (Spitzfloete)

2 (Spitzfloete)

1 3/5 (Spitzfloete)

8 Trumpet 73

Vox Humana 61

4 (Trumpet)

Tremulant

COUPLERS 12:

Ped.: G. S-8-4.

Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

Crescendos 3: G. S. Register.

Combons 20: P-4. G-4. S-4. Tutti-8.

Ensembles 1: Full-Organ.

Reversibles 2: G-P. S-P.

Cancels 1: Tutti.

Reuter habitually uses Orgoblo, and  
Reisner chest-magnets. Stoplist data  
sent by Mark L. Davis, to whom thanks.

*Entirely Enclosed***COVINGTON, TENN.***First Presbyterian*

Aeolian-Skinner, March 1951

V-14. R-16. S-17. B-3. P-949.

PEDAL: V-3. R-3. S-6.

16 Bourdon 44  
(Lieblichgedeckt-G)

8 Octave 32  
(Bourdon)  
(Lieblichgedeckt-G)

4 Choralbass 32

GREAT: V-5. R-5. S-5.

16 Lieblichgedeckt 61

8 Diapason 61

Spitzfloete 61

4 Octave 61

Rohrfloete 61

Tremulant

SWELL: V-6. R-8. S-6.

8 Chimney Flute 73

Viole de Gambe 73

Viole Celeste tc 61

4 Fl. Triangulaire 73

III Plein-Jeu 183

8 Trompette 73

Tremulant

COUPLERS 9:

Ped.: G. S-8-4.

Gt.: G-4. S-16-8-4.

Sw.: S-16-4.

Crescendos 3: G. S. Register.

Combons 16: P-4. G-4. S-4. Tutti-4.

Combon-Couplers 2: P-G. P-S.

Ensembles 1: Full-Organ.

Reversibles 2: G-P. S-P.

Cancels 1: Tutti.

No pipes are assigned to the Pedal  
Choralbass but we assume that's a  
mistake of the stenographer, not the  
builder; they are indicated here.

*Entirely Enclosed***OSAGE, IOWA***Evangelical Lutheran*

Wicks Organ Co., July 1954

V-13. R-14. S-30. B-17. P-993.

PEDAL: V-1. R-1. S-10.

16 (Gedeckt-G)

(Stopped Flute-S)

8 (Principal-G)

(Gedeckt-G)

(Stopped Flute-S)

(Gemshorn-G)

5 1/3 (Gedeckt-G)

4 (Gedeckt-G)

16 Trombone 32

8 (Trompette-S)

GREAT: V-6. R-7. S-9.

8 Principal 68

Gedeckt 92-16'

Gemshorn 80

4 Prestant 68

(Gedeckt)

(Gemshorn)

2 2/3 Twelfth 68

2 Fifteenth 68

III (Mixture) 68

Tremulant

SWELL: V-6. R-6. S-11.

16 (Stopped Flute)

8 Stopped Flute 80-16'

Salicional 80

Vox Celeste 61

4 Flute h 80

(Salicional)

2 2/3 (Flute Harmonic)

2 (Flute Harmonic)

8 Trompette 80

English Horn 68

4 (Trompette)

Tremulant

COUPLERS 13:

Ped.: G-8-4. S-8-4.

Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

Crescendos 3: G. S. Register.

Combons 6: Tutti-6.

Ensembles 1: Full-Organ.

Cancels 1: Tutti.

The borrowed stops may not come  
from the parent registers as here in-  
dicated, but borrowing is only a matter  
of wires and each buyer can have his  
builder arrange that to suit himself.

This organ, as seen in another page,  
made such an attractive exhibit in St.  
Paul, Minn., where organists were in  
convention, that the Osage purchasing  
committee went to see it and bought it  
for possession immediately after the  
convention.

*Entirely Enclosed***MINNEAPOLIS, MINN.***Emmanuel Lutheran*

Kilgen Organ Co., Dec. 1948

V-15. R-17. S-27. B-10. P-1140.

PEDAL 5": V-1. R-1. S-5.

16 Bourdon 44

(Gedeckt-S)

8 (Bourdon)

(Gedeckt-S)

(Dulciana-C)

GREAT: V-4. R-4. S-5.

Enclosed with Choir

8 Diapason 61

Hohlfloete 61

Gemshorn 61

4 Octave 61

— (Chimes-C)

Tremulant

SWELL: V-6. R-8. S-8.

16 (Gedeckt)

8 Geigen-Diapason 73

Gedeckt 85-16'

Salicional 73

Vox Celeste 73

4 (Gedeckt)

III Mixture 183

8 Oboe 73

Tremulant

CHOIR: V-4. R-4. S-9.

8 Melodia 73

Dulciana 85

Unda Maris 61

4 Flute d'Amour 73

(Dulciana)

2 2/3 (Dulciana)

2 (Dulciana)

1 3/5 (Dulciana)

— Chimes pf 21

Tremulant

COUPLERS 23:

Ped.: G-8-4. S-8-4. C.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4.

Crescendos 3: GC. S. Register.

Combons 16: GP-4. SP-4. CP-4. Tutti-4.

Ensembles 1: Full-Organ.

Reversibles 1: G-P.

Cancels 5: P. G. S. C. Tutti.

Blower: 2 h.p. Orgoblo.

Organ is in the chancel behind grilles.

## EDITORIAL COMMENTS — *Which you are requested to skip if you don't want other men to say honestly what they think*

### Thinking so Greatly Needed

SO MUCH to do, so little time. The chief handicap of the organ world today is, as it always was, indifference to detail. Indifference in high places too. Every good worker is victimized by it, every cheap one subsidized. I doubt if anyone has the answer, but so far as my job is concerned I shall work for those who feel as I do about honesty, intelligence, diligence, competence, freedom, and let all others go their way.

I've heard a vast number of services and recitals by all sorts of organists, from amateurs to masters, on all sorts of organs, from a 3-rank miniature Wicks unit to the 5-manual 162-rank Aeolian-Skinner in St. Bartholomew's, New York. The office compiled a list of all the recitalists I had heard; there were 93 of them from A to Z. Some of them I heard dozens of times.

One thing I can never understand is how the profession thinks the organ belongs to them instead of to the people who bought them and pay us to play them.

I hate three types of people: those who never do or say anything till they've figured if they're likely to make enemies thereby; those who are so selfish they think they have no obligations whatever to the world in which they live; and those who are so limited in their intelligence they think anyone differing from their views must be hopelessly wrong.

Thanks to Dr. Joseph D. Huntley who included this in his sermon in Broadway Tabernacle Congregational, New York:

"Religion should be a force that considers our political, economic, industrial, and international life, and every area of our existence, and places all under the judgment of God.

"If we (preachers), were to judge the political life of the nation, as it ought to be, and discuss its economic life; if we were to probe its international relations, many of the so-called faithful would walk out and leave the preacher talking to empty pews and they would be convinced that he was wrong and they were right.

"Our Christianity is not very significant if it is simply a matter of prayer and praise of God with the world passing by on the other side."

Dr. Huntley believes practical good is superior to acting like dumb animals and being good little boys with whom nobody can ever disagree. Here's another:

"Whenever an American steps into the ring to fight communists in this country, he must expect to be abused, smeared, his morals assailed, his reputation besmirched, his character assassinated."

Mr. Roy Cohn, hired by you & me to protect us and our children from slavery, said that in his opening series in the New York Journal-American. I'd like to see his whole series hammered into the heads of the Protestant clergy in the United States of America before it is forever too late. Don't tell me they're blameless; I've listened to too many of them in pulpits all over our City, read too many of their comments in our City newspapers. I've heard almost every one of them take either violent or sly digs at Mr. McCarthy but I have yet to hear one commend, even passively, Mr. McCarthy's fight against communism.

And don't write me about these comments; I'm not in the least interested in anyone so dumb as to fall for the pro-communist propaganda now spread all over America—in its newspapers and journals, in its schools, colleges, universities, from its pulpits, by radio and television. I can smell

the dead-rat of communism a mile away. You can like it if you want; I don't.

People today are taught too much, learn too little; believe too much, question too little; use too much faith, too little suspicion. Every man who ever made any great contribution to the world about him did it by refusing to believe, determining to think. I'm convinced the reason for the present style of playing is the teaching that's been done over the past decade, coupled with the inferior thinking-capacity of our current and recent crop of teenagers.

A decade or more ago an assistant preacher & I were trying to solve a simple problem in mathematics by the algebraic formula we'd been taught decades before; we both knew the answer but neither of us could remember how the formula worked. I have made many friends angry by saying harmony should be abolished from all music classes, that only counterpoint had value and that even then it was a total waste of time—if not worse—to poison a music student's mind by all the gibberish about the various species of counterpoint. I had to go through it, as did every other serious music student of my day, shall we say seventy years ago?

During my noon half-hour session with a glass of water I caught up with such things as interested me in the latest Etude, and marveled at the patience & gentleness of Mr. Frederick Phillips in his answers to the questions thrown at him by his readers. Every single question proved the askers had no intelligence whatever, only a vacuum in their cranium that had been more or less damaged by the half-truths of the music-teaching universe.

Can any organist be so dumb as not to know what to do in playing hymns? or how to mix stops in the console? or what combinations or stops make good effects? Mr. Phillips patiently plows through all these astonishing ignorances without ever socking the askers over the head with a baseball bat for being so totally devoid of native musical feeling.

It goes back to the slavery of the mind. Teachers said this was good, that was bad; they never asked the pupil to listen for himself. That assistant minister I mentioned spent much of his spare time playing the organ in my church, just for fun; he never gave a thought to what was right or what was wrong; he judged entirely by the sounds he liked after he pulled the stops. And he had a lot of fun. Taught me some tricks too without ever knowing it.

Music exists only to please people listening to it. And they'll naturally learn to like better music the more they listen. Of all living things, only man automatically goes constantly toward the better. It's a process that should not be unduly hastened.—T.S.B.

#### PALMER CHRISTIAN SPEAKS AGAIN

*Excerpts from his personal letters*

"What the devil is the matter with organists anyway? Go to any convention and see the peculiar breed in evidence. In New York organists don't rate socially, or professionally in the opinion of the other branches of the art. Church organists are too somber, restricted, hollow, narrow; there is not a decent recital-organ in New York to have allowed the growth of virtuosos in abundance—I mean a concert-hall organ; some of the church organs would be corking in a recital hall. And as far as I can find out, there is damned little current teaching that tends to break away from all this."

#### NOTHING TRUER

"Music is for the exploitation of beauty."—Rowland W. Dunham, University of Colorado.



## EVENTS FORECAST

Items for this column should be mailed as soon as all essential facts are available.

Aug. 29, 8:15, Kingston, Ont.  
St. George's Cathedral  
**DR. FRANCIS JACKSON**  
M. Green, Voluntary Cm  
Bach, Prelude & Fugue Ef  
Mozart, Fantasia Fm, K-594  
Peeters' Modal Suite  
H. Statham, Rhapsody on a Ground  
Dupre, Prelude & Fugue Bm. During the week of Aug. 23 Dr. Jackson conducts a choir-boys' camp for the Ontario diocese at Lyndhurst, Ont.; he's conductor of the York Musical Society and Symphony Orchestra, chorus-master of the Leeds Philharmonic Society, organist of York Minster.

Sept. 26, 3:30, Huntington, Pa.  
Juniata College  
**DONALD S. JOHNSON**  
Bach, Arioso A; Prelude & Fugue D.  
Rheinberger, Son. 7: Andante  
Franck, Chorale E  
Edmundson's Apostolic Symphony. A contralto sang six solos after the Franck.

**DR. CLARENCE DICKINSON**  
Brick Presbyterian, New York City

Herewith the partial repertoire of one of the greatest church organists of our time, from Oct. 4, 1953, to April 15, 1954. Choir is one of our finest, all paid, all people who have studied voice. Dr. Dickinson has always been among the most progressive in knowing current repertoire and, better yet, exercising sufficient judgment to distinguish between music and empty notes; his repertoire is therefore all the more important.

In addition to the chorus, which provides all the important choral music of the services, there is a children's choir trained by one of Dr. Dickinson's assistants, and they are brought into the morning service, probably once each month, to sing along with the chorus; children in the rear gallery, adults in the sanctuary. Anthems done by combined adults & juniors are marked \*.

### Anthems

Andrews, As discords  
Bach, God my Shepherd  
Near Thee would I be staying  
O blessed Jesu  
Baker, O Lord God  
\*Bechler, O the blessedness  
\*ar. Bitgood, Hosanna  
ar. Burke, I bind unto myself  
Buxtehude, Hear ye  
My Jesus is my lasting joy  
\*Darst, Sing to the Lord  
Dickinson, Does the road wind  
Jesus refuge of the weary  
Lord we lift to Thee  
O come let us worship  
O Israel how great  
Thy Word is like a garden  
Edwards, Far down the ages  
Elgar, Light of the world  
Foote, God is our refuge  
Forsyth, I give you the end  
\*German, Father omnipotent  
Gretchaninov, I believe in one God  
I see Thy Kingdom  
Gounod, Sanctus  
Grieg, The countless hosts  
Huss-ar. C.D., Jesus Christ our strong  
Kalinnikov, God of love  
\*Luther, These things the seer  
Lvoff, O holy Jesu  
Moore, O Savior of the world  
Noble, Grieve not the Holy Spirit  
\*Palestrina, Reproaches of Christ  
Parratt-ar. Hadley, Be strong  
\*Petri, God is love  
Rachmaninov, Blessed is the man  
Glory to the Father



### THE McCURDYS

Dr. Alexander McCurdy organist and his wife Flora Greenwood harpist, long under LaBerge and Colbert-LaBerge Concert Management in such tours as Dr. McCurdy's intensive schedule permits—be's organist of the First Presbyterian, Philadelphia, head of the organ departments of Curtis Institute and Westminster Choir College, and don't discount his Church for he maintains a schedule of lavish every-Sunday oratorios and cantatas with supplementary instrumental support that would kill any half-dozen other organists. The harpist takes her harp with her; if the organist could take his organ with him the rest of America would hear music the like of which never imagined possible. The organist is still the greatest handicapped of all concert artists.

\*Robson, All creatures of our God  
Scheremetieff, Save and keep  
Sowerby, I will lift up mine eyes  
\*Sullivan-ar. Bridge, O hearken Thou  
Swiss-ar. C.D., Our Lord Jesus knelt  
C. Taylor, Father Omnipotent  
O ye that love the Lord  
Thompson-ar. Andrews, What of the night  
V. Thompson, My Shepherd will supply  
Voris, Almighty God  
Woodman, While all things

### Some Organ Selections

Egerton, O Come Immanuel  
Elgar, Courage  
Fibich, Paradise  
Franck, Prayer  
Harwood, Spirit of God  
Held, Prayer for Peace  
Howells, Psalm 139  
Sing to the Lord  
Hure, Communion  
James, Meditation in the Church  
Jenks, Mount Vernon  
Karg-Elert, Lord Have Mercy  
Lemmens, Hosanna  
MacDougall, The Lord be With You

Malling, Gethsemane  
Merkel, Out of the Depths  
Noble, King of Love  
Novakowski, Prayer  
Rameau, Majestic Air  
Reger, Glory to God  
Te Deum  
M.J. Roberts, In Memoriam  
Rowley, Blessed is He That Cometh  
Simonds, Day of Judgment  
Sowerby, Sacrament of Unity  
Vierne, Carillon  
Webbe, Heroic Piece  
Weinberger, Last Supper

### EDGAR HILLIAR

St. Mark's Episcopal, Mount Kisco, N.Y.

Mr. Hilliar presented five monthly musicales between Jan. 18 and June 6, beginning with Thomas Dunn who played the usual works with Sowerby's Passacaglia as his only American offering.

Eldon Hasse, Feb. 21:  
Bach, 5 Choral Preludes  
Vivaldi's Concerto Dm  
E.T. Sark, Toccata Primi Toni, Op. 11  
Willan, Elegy  
Langlais, Cantilene  
Jongen, Chorale

Albert Fuller, March 22, gave a harpsichord program, playing all the delightful ancient music all too often heard inadequately on the organ.

Mr. Hilliar, May 2:  
Handel's Concerto 7  
Mozart's Sonatas 224, 225.  
Handel's Concerto 5  
Mozart's Sonatas 245, 274.  
Bach's Brandenburg Concerto 3  
Handel's Concerto 13. G. Huntington Byles conducted his Manhattan School String Ensemble in the concerted pieces.

Mr. Hilliar, June 6, with two violins and soprano, closed the series in a program of music by early masters.

### OLD TRINITY, NEW YORK

Selections from noontime recitals

Robert Arnold and Charles Ennis played 18 recitals between Aug. 2 and 31, some at 12:30, others at 1:00. Here are some of the selections, representing chiefly music suitable for high-temperature listening.

Bach, Jesu Joy of Man's Desiring  
Little Prelude & Fugue Bf

Come Sweet Death  
Berlioz, Serenade for Madonna  
Boellmann's Gothic Suite  
Brahms, Cradle Song  
Chambonnières, Pavanne  
Couperin, Sœur Monique; Chaconne.  
Campra, Rigaudon  
Dandrieu, Fifers  
Daquin, Cuckoo  
Debussy, Maid With Flaxen Hair  
Franck, Piece Heroique  
Guilmant, Canzona Dm; Cantabile F.  
Haydn, Serenade  
Karg-Elert, Reed-Grown Waters  
Mendelssohn, Adagio  
Schumann, Abendlied; Sketch 4.  
Widor, Adagio; Andante Cantabile.

### DR. EVERETT TITCOMB

received the honorary Mus. Doc. at the May commencement exercises of Nashota House, the Episcopal Seminary of Wisconsin. Thanks to H.W.M. for reporting.

### ORGANIST WANTED

Wanted, Organist (Hammond) for unique opportunity to head Organ Department of large music store in prosperous, attractive South American capital. Must be able to sell, demonstrate and teach Hammond, popular and secular music. Good speaking knowledge of Spanish absolutely indispensable. Write full details about yourself, including chronological résumé of experience and description of the state of your spoken Spanish—X.L.A. c/o T.A.O.



**CHARLES DODSLEY WALKER***Heavenly Rest, New York*

Herewith the repertoire from Oct. 4, 1953, to May 30, 1954. Choir formerly included boys, women, men; on the last visit it had only 14 boys, 16 men. The Church of the Heavenly Rest is an elite Episcopal, evidently with money, a congregation of fine people, a comparatively new building and highly attractive inside and out, on classic Fifth Avenue just south of the full-block fenced-in residence of the late Carnegie family. It's a 4m Austin.

As always, spelling is the responsibility of the printed calendars. Mr. Walker is one of the City's best organists—who still has music in his heart & head.

*Anthems*

Arkhangelsky, Upon the day  
Attwood, Come Holy Ghost  
Bach, Here yet awhile

Jesu Joy of man's

O Savior sweet

Bairstow, King of love

Brahms, Blessed are they

How lovely

Crueger, Jesus all my gladness

Davies, God be in my head

Franck, O Lord most holy

Gibbons, Almighty and everlasting

Gretchaninov, Cherubic Hymn

Handel, And the glory,

Hallelujah Amen

Let their celestial

Surely He hath borne

Holst, Turn back O man

Mozart, Jesu Word of God

Palestrina, Like as the hart

Schuetz, Cantate Domino

Shaw, Praise God,

With a voice of singing

Tchaikowsky, Hear Lord God

O praise the name

Thiman, Immortal invisible

Victoria, Jesu dulcis memoria

Wesley, Lead me Lord

R.V. Williams, Festival Te Deum

O clap your hands

Zingarelli, Go not far from me

*Canticles and Services*

Benedictus es—Hall, Matthews, Shaw, Wil-

lan Ef, with f-b.

Benedicite—Stokowski.

Service—Marbeck, Willan.

*Some Organ Selections*

Brahms, Deck Thyself

O How Blessed

Couperin, Benedictus

Dupre, Cortege et Litanie

Faure, The Palms

Franck, Chorale Am, Bm, E

Piece Heroique

Karg-Elert, Herr Jesu Christ

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Langlais, Chant de Paix  
Piston, Chromatic Study on Bach  
Reger, Benedictus  
Simonds, Dies Irae  
Vierne, Westminster Carillon

*"EASTER MYSTERY"*

Dr. Yuri Arbatsky, organist of Kenwood-Ellis Community Church, Chicago, gave "fragments of the Easter Mystery which he recorded in Albania in 1935;" details from Frances Suzuki, 416 Surf St., Chicago 14, Ill. He "was forced to flee Russia" in 1924 and ultimately found safety in America. Flee Russia? Why bless you the commies are dear delightful peace-loving people who wouldn't hurt anybody. Anyway so we're told millions of times by those who hate all enemies of communism.

## PERSONAL PHOTOS

Possibly some observant readers have noticed that no personal plates are ever used in T.A.O. text pages other than the standard small 2x3. In early years we used full-page plates for "prominent" individuals, but no more.

**CYRIL BARKER**

A.A.G.O., M.M., Ph.D.

Detroit Institute of Musical Art  
(Affiliated with the University of Detroit)  
Central Methodist, Lansing

**Martin W. Bush**

F. A. G. O.

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**Paul H. Eickmeyer**

M.Mus., A.A.G.O.

St. Paul's Episcopal Church

Lansing, Michigan

**C. HAROLD EINECKE**

Mus.Doc., Mus.Bac., F.W.C.C.

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RECITALS

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Rittenhouse Square, Philadelphia

## PIANISTS CAN DO IT

Here's the program of Seymour Lipkin in Town Hall, New York, Dec. 15, 1953:

Bach, Toccata Cm

Haydn's Sonata Af

Beethoven, Prometheus Variations

Stravinsky, Four Etudes

Schubert, Three Moments Musicales

Prokofiev's Sonata 3, and nothing outlandish

in any of it. The New York Times gave

him high & lengthy praise, but ever hear of

the Times' giving an organist anything?

**Eugene A. Farner****Harold Fink**

Recitals

Tenaflly

New Jersey

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A.B., MUS.M., F.A.G.O.

Chairman, Division of Music & Art

HOUGHTON COLLEGE

Houghton

New York

**Norman Z. Fisher**

M. S. M.

Organist and Choirmaster

First Presbyterian Church

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M. Mus.

KANSAS WESLEYAN UNIVERSITY

University Methodist Church

Salina, Kansas

**GILBERT MACFARLANE**

Choirmaster - Organist

Christ Church Cathedral

LOUISVILLE, KENTUCKY

**ROBERT M. STOFER***Covenant Presbyterian, Cleveland, Ohio*

Herewith the partial repertoire from Oct. 4, 1953, to May 30, 1954; as in all cases, no useful purpose would be served by including works common to all.

*Anthems*

Adam, O Holy Night  
 Bach, O Savior sweet  
 Bairstow, Sing ye to the Lord  
 Beach, Let this mind be in you  
 Brahms, O heart subdued  
 O Lord of love  
 Candlyn, Thee we adore  
 Clokey, Treasures in heaven  
 Davies, God be in my head  
 Dickinson, Beneath the shadow  
 In Joseph's lovely garden  
 We pause beside this door  
 Elgar, Light of the world

### August MAEKELBERGHE

Detroit

**Harold Mueller**

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### ROBERT OWEN

Christ Church  
 Bronxville — New York

**Roy Perry**

FIRST PRESBYTERIAN CHURCH  
 Kilgore, Texas

**RICHARD PURVIS**

Grace Cathedral  
 Palace of the Legion of Honor  
 San Francisco — California

**Cora Conn Redic**

MUS.DOC., A.A.G.O.  
 Organ Department  
 ST. JOHN'S LUTHERAN COLLEGE  
 Winfield, Kansas

**Marie Schumacher**

SAINT PAUL'S CHURCH  
 Westfield, New Jersey

**J. Sheldon Scott**

Organist - Composer  
 THE FIRST CONGREGATIONAL CHURCH  
 Steubenville, Ohio

Farrant, Hide not Thy face  
 Lord for Thy mercies sake  
 Franck, O be joyful  
 German, Bread of heaven  
 Gibbs, O God of earth  
 Godfrey, Be ye all of one mind  
 Hebrew-ar.Garden, All Thy works praise  
 Holst, The heart worships  
 Mendelssohn, Happy and blest are they  
 He that shall endure  
 Milford, He who would valiant be  
 Laus Deo  
 Mozart, Gloria in Excelsis  
 Noble, Eternal mysteries  
 Souls of the righteous  
 Praetorius, Now is the old year  
 Saint-Saens, Patiently I have waited  
 Salzedo, Song in the night  
 Scarlatti, Hark the voice of Jesus  
 Scherer, With quiet heart  
 Sowerby, I will lift up  
 Thiman, Thy church O God  
 V.D.Thompson, Soldiers of the Cross  
 Voris, Spirit of mercy  
 West, Eternal God is thy refuge  
 Willan, I looked and beheld  
 Williams, How they softly rest  
 D.M.Williams, In the year that  
 C.Wood, Glory and honor  
 Zwingli, Lord we cry to Thee

*Some Organ Selections*

Bach, O Sacred Head  
 Benoit, Eve of the Ascension  
 Bonnet, Lied des Chrysanthemes  
 Dedication  
 Bossi, Hour of Consecration

**Clarence L. Seubold**

ST. JOHN'S EVANGELICAL CHURCH  
 Louisville, Kentucky

**Robert M. Stofer**

M. S. M.  
 Organist and Choirmaster  
 The Church of the Covenant  
 Cleveland

**Orrin Clayton Suthern II**

ORGANIST-CONDUCTOR  
 Associate Professor of Music  
 LINCOLN UNIVERSITY  
 Lincoln University, Penna.

**Charles Dodsley Walker****SAMUEL WALTER**

BOSTON UNIVERSITY  
 Marsh Chapel

**Harry B. Welliver**

Director, Division of Music  
 STATE TEACHERS COLLEGE  
 Organist, First Lutheran Church  
 MINOT, NORTH DAKOTA

**G. Russell Wing**

M. S. M.  
 Organist and Director  
 First Congregational Church  
 La Grange, Illinois

**DR. HEINZ ARNOLD**

has resigned from Stephens College and joined the faculty of Montana State University, to teach organ and composition; the organ is a new three-manual Moller and the University also has a 47-bell carillon.

Brahms, Blest Are Ye Faithful  
 Bridge, Adagio  
 Clokey, Bell Prelude  
 Dupre, He Remembering His Mercy  
 Edmundson, Pax Vobiscum  
 Franck, Chorale Bm  
 Guilmant, Lift Up Your Heads  
 Kreckel, O Sons and Daughters  
 Mendelssohn's Sonata 2  
 Noble, Solemn Prelude  
 Peeters, In Quietude  
 Reger, Benedictus  
 Rowley, Contemplation  
 Homage Hymn  
 Sowerby, Sacrament of Unity  
 Comes Autumn Time  
 Walond, Int. & Tocatta G

**DR. JOHN CARRE**

of Racine, Wisc., has for the fourth consecutive year won first place in the Wisconsin F.M.C. composers' competition, this time with his "Dawn of Easter" for high voice; in 1953 Swans at Eventide and Elegy of the Bells, both for organ, won and were published by J. Fischer & Bro.; in 1952 his Toccata Am for organ was the winner; in 1951 it was his organ Sonata Eroica, published by Willis.

**HUGH PORTER**

School of Sacred Music  
 UNION THEOLOGICAL SEMINARY  
 New York

## CHURCH BUDGETS

From a large New Jersey city

A Methodist church, which is all too often below par in music, in a city never known for its church music; 1954-5 budget.

- \$15,930. Total budget;
- 4,700. Minister's salary,
- 1,610. Sexton's salary & supplies,
- 1,200. Organist, soloists, music, organ maintenance;
- 2,200. Building maintenance & repair,
- 1,350. Light, heat, office expenses,
- 650. Flowers, garage, guest-speakers;
- 3,254. Missions, local & foreign, and similar items of no direct benefit to the Church itself. Which looks

like too much overhead, not enough cultivation of the home ground; but once again we must remember that in all too many cases preachers are judged in their conferences not by the good work they do there but by the amount of money they take from the specific church to send to the head office.

The preacher undoubtedly gets his home free and car expenses paid; even at that his salary is not high enough. The organist, probably not working very much and certainly a part-time amateur, should have \$1,200, with all other music items provided for by additional budget items.

Since it's always better to mind one's own business first, that \$3,254, for missions should be cut to \$1,000, maximum, and the saving divided between preacher, organist, and work among the children & young people of the parish. What good is a garden of beautiful flowers in your neighbor's yard when your own is cluttered with weeds?

People normally go to church, or stay away, because of what they see & hear there on Sunday; the point of utmost importance for every church is its Sunday services. Both preacher and organist must continue for many years to give much more than they get.

## REPORT FROM LONDON

Items from Donald Shanks

Referring to the Flor Peeters console, one comes across all sort of odd and unusual consoles on Continental organs; many of them are the brain-children of some local builder and may appear on just one organ and on no other. We should be thankful we have more or less standard console types in America.

E. Power Biggs was among the recitalists in Royal Festival Hall, London, advertised, with his program in full, in the June 19 Daily Telegraph; tickets 3/6. Other recitalists were Jeanne Demessieux and Fernando Germani.

There is a lot of ink being used in the discussions now raging in newspapers and music journals in connection with the new organ in Festival Hall; attendance is good.

Here is the choral music in All Saints', Margaret St., London, June 5 to 29, John Birch organist:

- Arnold, Magnificat & Nunc dim. in A
- Attwood, Come Holy Ghost
- Schubert, Mass G
- Parry, I was glad
- Dyson, Magnificat & Nunc dim. D
- Franck, O salutaris
- Henschel, Tantum ergo F
- Mozart, Mass Bf
- Bairstow, Blessed city
- Bairstow, Magnificat & Nunc dim. D
- Stanford, Beati quorum via
- Saint-Saens, O salutaris
- Faure, Tantum ergo
- L.Webber, Mass Ef
- Parry, Jerusalem
- Franck, Pains angelicus
- Stanford, Mass C
- M.Shaw, Corpus Christi carol
- Bairstow, Mass D
- Wesley, Blessed be the God and Father
- Wood, Magnificat & Nunc dim. Ef-2
- Bairstow, Save us O Lord
- Nicholson, O salutaris; Tantum ergo.
- Elgar, Doubt not thy Father's care
- Bairstow, Let all mortal flesh
- Gray, Magnificat & Nunc dim. Fm
- Wesley, Thou wilt keep him

Lang, Mass Ef  
Handel, Let the bright seraphim

## ORGANIST GETS HIS

Chicago Daily News critic paid 12" attention to a recitalist long enough ago so it may be safely noted here without condemning one man for what all are guilty of. Quoting: "Centuries ago the organ was the music instrument through which composers spoke their grandest thoughts. Cities took the same sort of pride in organs we now take in parks and museums; people of means would travel towns away to hear a great organ and its organist . . . . That has long changed . . . . The audience was small . . . . Whether this flinging of hands and twisting of body makes sense in playing so impersonal an instrument as the organ, it does have a visual effect that more than once reminded me of the first organist I ever saw—Lon Chaney at the console in 'The Phantom of the Opera.' (Wanta win friends and influence influential people? That's how not to try it. In Central Presbyterian, New York, where most of the great, both American and foreign, have been playing, complete bodily poise and absence of all 'flinging of hands and twisting of body' were the invariable rule.)



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**DR. C. HAROLD EINECKE***Retires from church activities*

After four years with the First Methodist, Santa Barbara, Calif., Dr. Einecke retired July 25 and joined the staff of the Michigan Organ Co. as salesman. The preacher signed this note published on the calendar for that day:

"Dr. Einecke has done a most unusual work in organization, recruitment, and the creation of fine music for our services. No other person in the country really does all these things so well." Said the local newspaper:

"During his four years in the Methodist Church he developed a choral union of five choirs and more than 200 choristers participated during the past year."

Dr. Einecke was born on a March 13 in Quincy, Ill., had his highschooling there, studied organ with George F. Davis, Arthur Dunham, Dr. Edwin Arthur Kraft, and by his early 20's was already playing a 4-58, with emphasis on recital work. He came under the influence of Dr. John Finley Williamson, is a Fellow of Westminster Choir College, and received the honorary Mus.Doc. from the University of Grand Rapids, all based on his extensive work with choirs and choral societies—since the public knows little and cares less about organplaying.

That the church should allow such an expert to get away from its service is a blot on the intelligence back of church management—preachers and official boards, both. What this Church said in its own Bulletin when Dr. Einecke was playing his last service is proof of perfidy; if he was not that good, they had no business lying about it; if he was that good—and T.A.O. says he was—they should have rewarded him with such appreciation, and such salary, as would have made it impossible for him to consider any other career than that of the expert church organist.

We don't know what's back of this and can't find out, but something is definitely wrong with churches when one of our greatest church organists suddenly deserts the career upon which he has spent decades of whole-hearted devotion.

**CORRECTION**

T.A.O. will use the correct word

June p.183 said the Bombarde in Dr. McCurdy's church was installed by Aeolian-Skinner. We should have said built. In the future our careless habit of saying installed when we mean built, will be corrected. Thanks to M. P. Moller Inc. for calling this misuse of words to our attention.

If anybody's interested in ancient history, the Aeolian-Skinner name has gone through



Dr. C. Harold Einecke

several evolutions. Mr. Skinner first began business under his own name c.1901, in 1905 the business was formed as the Ernest M. Skinner Co., in 1919 it changed to Skinner Organ Co., and in 1932 to the Aeolian-Skinner Organ Co.; these pages invariably used the name currently & officially in vogue.

But Mr. Skinner withdrew from the organization and went to a new one called Methuen Organ Co. in January 1934, changed to The Methuen Organ Inc. in April, and by 1937 was doing business as The Ernest M. Skinner & Son Co. Inc. with headquarters in Methuen. In 1949 the letterhead was Ernest M. Skinner Inc., Reading, Mass.

**Heinz Arnold**

F.A.G.O., D.Mus. (Dublin)

**MONTANA STATE UNIVERSITY**

Missoula

**RECITALS****Paul Allen Beymer**

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These pages do not care who installed any organ but only who built it; sorry for our past errors. Our p.183 item should have said the pipes were built by Aeolian-Skinner who built the Hartford Christ Church Cathedral organ from which they were taken. The Moller factory was interested in the item because Moller is now doing extensive work for Dr. McCurdy and Moller workmen actually installed these 32' wood Bombardes.

A point of order, Mr. Chairman: since Mr. Skinner left the organization founded by him and organized a competing business, his name can not be credited with the enormous progress made by the Aeolian-Skinner factory after he left and full responsibility was assumed by the present owner—brought in for that express purpose by the millionaire who owned the business at the time—and the staff now surrounding him.

Progress doesn't stop, it goes on; but thanks to such a man as Dr. McCurdy who gives credit to the man who earned it in that bygone day, ignoring the organization built upon that success and so greatly improving on it. All straight now?

**WEST POINT CADET CHAPEL**

Baccalaureate Service June 6, 1954

Frederick C. Mayer and his 150-voice Cadet Chapel Choir gave the service at 8:30 and again at 11:00, each preluded by a 25-minute program on the Anderson Memorial Chimes; Alumni Memorial Service was held June 7 at 9:00 a.m. followed by an organ recital at 9:30. A note on the 4-page printed calendar: "Congregation is asked not to join in the singing of the processional during the first stanza (for acoustical reasons)."

Processional Hymn, Opening Sentences, Prayers, Lord's Prayer.

"Venite," Gregorian-ar.Mayer

Psalm.

"Gloria," Gregorian

Scripture.

"Holy art Thou," Handel-ar.Ryder

Creed, Prayers, Announcements, Dedication of Memorial Windows (Class of 1854 by Class of 1954).

"The Corps," Shipman-Harling

Sermon, by Chaplain Pulley.

"Sing unto the Lord," A.Russell

Doxology, National Anthem, Cadet Prayer, Benediction.

"Choral Amen," ar. from "Parsifal"

Recessional.

Handel, See the Conquering Hero Comes

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**ALFRED GREENFIELD**  
of the New York Oratorio Society used a chorus of some 150 voices from local churches for a performance of Handel's "Messiah" July 13 in the Municipal Auditorium, St. Paul, Minn., in connection with the Guild convention and won high praise from the St. Paul Pioneer Press. It was probably the first performance there of the tediously long oratorio, taking almost three hours, with not a measure omitted. Rieger organ played by Jack Fisher, a harpsichord by Ralph Haaris, orchestra from Minneapolis Symphony. If anyone could put a thing like that over, Mr. Greenfield's the man.

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asked civilized nations (meaning America) to curb the production of atomic bombs etc.; when they succeed in getting into communist Russia and persuading those murderers & liars to cease & desist, will be ample time to try to cripple America and make all Americans helpless.

**A SUMMER MUSICALE**

*Queen Anne Methodist, Seattle*

For the benefit of the music fund of the Church, Wallace Seely its organist and Doris Helen Smith organist of Tacoma First Congregational gave the following program of organ-piano duets with soprano solos by Constance Fisher:

Bach, Jesu Joy of Man's Desiring

Handel's Concerto 5

My heart ever faithful, Bach

I wonder as I wander, Niles

Ride on King Jesus, Johnson

Dickinson, Old Dutch Lullaby

Ravel, Pavane

Black is the color, Shaw

Come and trip it, Handel

Go way from my window, Niles

O no John, Wolff

Clokey, Symphonic Piece: 2 mvts.

Ihrke, Nocturne

Demarest, Rhapsody

**FELIX McGUIRE**

of Rye, N.Y., is enriching T.A.O.'s collection of picture-postcards by some delightful specimens of Belgium and Netherlands. Does America have any magnificent organcases on superb postcards to equal those of Europe? All together now sing, No No a Thousand Times No.

**VIRGIL THOMSON**

has resigned as music critic for the New York Herald Tribune after 14 years of it; Paul Henry Lang succeeds him. For organ Mr. Thomson has in print (Gray) a Pastoral on a Christmas Plainsong which every competent organist having a large rich organ should play.

**HARRY R. WILSON'S**

"Upon This Rock," a "new oratorio" based on the life of St. Peter had its first New York City performance July 27 in Riverside Church, Mr. Wilson conducting; he teaches music education in Columbia University's Teachers College.

**OLD TRINITY, NEW YORK**

"The services are continued without interruption throughout all months of the year. There are five services every Sunday and five on weekdays, at all of which everyone is welcome and the pews are free. The Church is here to serve all who have need of it. All offerings, both in plates and boxes, are devoted to missionary and charitable works. . . . Hearing aids are available . . . if you are hard of hearing, notify one of the vergers who will show you to a pew equipped with special instruments for your assistance." Sunday services are at 8:00, 9:00, 10:30, 11:00, 3:30. Organist is Dr. George Mead, his assistant Robert Arnold. Church is on lower Broadway at the head of Wall Street. Brief organ recitals Mondays at 12:30, Tuesdays, Wednesdays, Thursdays at 1:00.

**BLUSHES FOR T.S.B.**

"If your June Frontispiece" (Weingarten Monastery) represents your favorite of all cases we blush for you. Not only is the thing essentially vulgar, but it is (I am told) largely a fake, the speaking-pipework being confined to the two great towers, the other pipes, scattered all over the place, like

fly-specks on a lunch-counter pastry, being dummies. I admit I have never been to Weingarten and so have had no chance to inspect the awful thing for myself."—The Right Reverend Percy Chase Miller, once waking up all Philadelphians with his wit & humor, now sleeping peacefully in Vineyard Heaven (shall we say?) Mass.

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**DR. REGINALD L. McALL***Noted hymn advocate dies in New York*

One of the true musical organists of our day died July 9 of heart attack in his Gramercy Park home, aged 75. He was born Aug. 20, 1878, in Bocking, Eng., came to America in 1897, became a citizen in 1923; his teachers were Archer Gibson, Miles Farrow; he earned his B.A. in Johns Hopkins University in 1900, received the honorary Mus.Doc. in 1942 from Hanover College.

His first church position was with St. John's, Georgetown, D.C., in 1901, was appointed in 1902 to the Church of the Covenant, New York City, retaining that post with distinction until his retirement

*Dr. Reginald L. McAll***Frederick Marriott***Organist & Carillonneur***Rockefeller Memorial Chapel****University of Chicago****MUELLER, C. F.****COMPOSER - ORGANIST - CONDUCTOR***Anthems of Distinction***RUMSON — NEW JERSEY****Claude L. Murphree***F.A.G.O.***University of Florida**

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from the profession in 1950.

He was primarily a business man, associated for many decades with Seamen's Friend Society and similar organizations devoted to the welfare of seamen and other homeless transients. In music his chief interest was hymns and he devoted himself liberally to the job of making congregations and organists like them better. He also was fraternally-minded and was one of the prime-movers of the National Association of Organists from its founding in 1908 to its death in 1934, we believe, when for various reasons it went out of existence and its members, many of them, automatically became members of the Guild—though many had long been members of both fraternities.

For a time he was with the Estey office in New York City. He married Sarah A. Burwell in 1903 and they had two children; she died in 1950. He is survived by his second wife, May de Forest Payne, whom he married in 1952; she is a Wellesley graduate and M.Mus. of New York University. As for Dr. McAll he was a man with music in his heart rather than his head, and he could put a service together from his console in unexcelled artistry.

**OBITUARY NOTICES***These fellow-workers have finished their course, but their memories live on with us.*

Frederick J. Axman died July 30 in Brooklyn, N.Y., after a long illness, age 64, director of glee-clubs, organist of several Brooklyn churches and Masonic lodges for many years, survived by his widow.

Roger Ducasse, July 30, Bordeaux, France born there April 18, 1873, studied in Paris Conservatory, extensively with Faure, was his substitute in the Conservatory at times, became inspector of voice instruction in the Paris public schools, wrote for orchestra, two operas, etc. Probably as a hold-over from the unkempt long-hair days his name in some circles was hyphenated and listed under R, but more particular editorial practice has been listing him correctly as Mr. Ducasse.

**ORGANIST CRITICIZES***Quoted anonymously for obvious reasons*

Your program was a great disappointment to us of the Guild who listened. We were not impressed with the Elgar work—rather dull listening. Neither do we hear much of interest in the Dupre Prelude & Fugue which represents a lot of hard work

without saying much; it seems a shame to use talent on such numbers.

The opportunity to hear a large organ should result in something more enjoyable to listen to. It appears that organ recitalists are playing what organ recitalists like to hear and not what their listeners enjoy.

Your playing was magnificent. We think your program could have been more interesting.

**BAIRD—STOUFFER**

Dr. J. Julius Baird, formerly organist of Calvary Episcopal, Pittsburgh, Pa., recently appointed Grace Episcopal, Colorado Springs, Colo., and Barbara Stouffer, one of his organ pupils, were married July 30 on an elopement to Maryland.

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